Gr. Glouer *fecit.*

Ingeniosa tibi **VIVAM** *manus edidit* **VMBRAM**,
VERVM HOMINEM MOTVS *te probat esse tuus.*
Sed tam motu agili, tantâ vertiginis arte
Extemplo spacium te per vtrumq; rotas,
Corpore sub ficto mihi **SPIRITVS** *esse videris;*
Aut Corpus **CHYMICÂ SPIRITVALE** *manu.*
Nullam sentit equus **MOLEM** *tuus: impiger omnes*
Pervolitas partes, nec mora pondus habet.

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THE VAULTING-MASTER:

OR, THE ART OF *VAULTING.*

Reduced to a Method, comprized under certaine Rules, Illuſtrated by Examples, And *Now primarily ſet forth*

By VVILL: STOKES.

2

Xenoph. de magiſterio equitum.

Funiores perſuadendi ſunt, ut in equos inſilire diſcant: Laudem verò jure mereberis, ſi quem adhibueris magiſtrum ſeu præceptorem.

Printed for RICHARD DAVIS, in *Oxon.* 1652.

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OR,
THE ART OF VAULTING.

Reduced to a Method, comprized under certaine Rules, Illustrated by Examples, And *Nomprimarily set forth*

By WILL: STOKES.

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Printed for RICHARD DAVIS, in Oxon. 1652.

To the truly noble Gentleman,

Mr. *Henry Percy*,

Master of the Horse to the Prince his Highnesse, &c.

Honoured Sir:

IT is in me a boldnesse, I must confesse, that deserves not to be pardoned, on so small interest to present a Toy, a light and undigested Pamphlet to you that are so far above it: And yet mee thinks this boldnesse is much more answerable, when I consider that you were once pleased (during that time, in which you were both an Ornament and an Honour to the Universitie) to make use of my meane skill, and humblest service in this kind: and likewise that there is none more able, either to protect or judge of what I have written. From the first I draw encouragement proper to my selfe; in the other I make that encouragement mine, which is, or ought to be common to all that would

make a fit choyce of patronage. And on these grounds I have presumed, among those many happier and more worthy labors which wait on your Name, to place this little one: which (although as it can never hope, so it can never have the happinesse to enjoy that measure of your Sun-shine, and so bounteous an eye as those more deserving) shall nevertheless rest content in the conscience of that everlasting service which the Father of it owes. Be pleased then (most worthy Sir) to suffer your Name in the Front of this, otherwise poore and defenceless Book. So that by that meanes it becomming acceptable to the world, I may not doubt but afterwards it will prove as profitable. My last, but not my least hopes are, that as you loved this Art in your youth, and have honour'd it since, so you will still advance it, and continue your favours to him that is

Your most humble Servant,

WILL. STOKES.

Courteous Reader:

ALthough now adayes it be little better than paper cast away, to entertaine the Reader in the entrance of a Book, though with never so necessarie an eloquence; since men will not so lose the pleasure and Venerie of envious Censure, but hastily run on to banquet their gall with those faults which they will either find or make: And although (as one sayes well) a man had better never write than give an account to everie one of that hee has written: Nevertheless, I am determined not to give eare to such a cowardly wisdome, lest I incur a double imputation; either as not daring to meet with the Detractour, or not caring to salute the Ingenious. There are some, I make no doubt (though in other matters sufficiently knowing, yet ignorant in this) who doe and will dislike the thing it selfe, nay the verie name of Vaulting, as accounting it an unnecessarie and dangerous exercise, a device to breake ones neck, or limbs, or the like: but such when they know more, will answer themselves; in the meane time, their ignorance is a sufficient punishment. Another sort there are, who are content to allow the thing, but will by no meanes have it an Art, but rather the child of an accidentall and undigested experience, receiving the degrees of its excellencie, from blind custome only and difference of bodies: It were too long to confute these by reason, and likewise unnecessary in this place, seeing I have amply shewne it in the following leaves. A third sort there are, who grant it to be an Art, and this Art extraordinarily available in the practice; but they will say it is not so accurately handled, nor in so exact a method as it deserves. To such, since it concernes my selfe, I

ingenuouſly confeſſe, I have done in it what I was able; nor am I ſuch an enemy to the common good, as to envie, or not rather calmly to ſuffer my ſelfe to be caſt out before him, that can and will performe it better. Yet let me comfort my ſelfe with this truth, that all Arts, if they bee ſo handled that they may teach, will not admit of that elegancie of word and phraſe, which though they becommingly dreſſe, yet they dazle the eye of the Reader. A fourth ſort there are yet behind, who I know will wonder, whence I amongſt all the excellent Profeſſours of this Art, both Engliſh and forraine, ſhould have the confidence to enter upon this Tract, which had been worthy of the beſt of them; and firſt of any (I thinke I may ſafely ſay ſo) dare expoſe my ſelfe under this title to the Preſſe and publike view. This indeed comes neereſt me of any; but I ſhall anſwer (and as I thinke, beſide their expectation) that what they account in me a faulr, and a malapert undertaking, I eſteeme as my greateſt happineſſe; nor would I change the glorie of being the firſt that have written, with that of having written: Since in all mens opinions, the firſt Founders of all Arts and Sciences, have beene as honourable as thoſe that have built upon their foundations to the faireſt height: but enough of this, leſt I ſeeme to hug my good fortune even to oſtentation, which might have beene anothers, and perhaps more fit for ſuch a burthen, and far more better deſerving the honour of precedencie. Yet, Reader, this I will ſay, if happily it may adde any value to mee or this my work: although I had rather my work ſhould praiſe both it ſelfe and me: Thou haſt the fruit and obſervations of almoſt thirtie yeares, and Rules confirmed by daily practice during ſo long a time: if this may adde

any

any thing to the eſteeme of my labours, ſo be it: For the reſt, examine the whole piece, and thou ſhalt find Reaſon embracing Experience thorowout: and among reaſonable men then, how can it miſſe of its ends, *viz.* the publike good, and a juſt acceptance? Nor need the Practitioner complaine of obſcuritie, as in many other, who doe ſo interlard their writings with the knottie tearmes of Art, that they may bee ſaid both to teach and not to teach. I have labour'd to avoyd that vice, as having ſeene the uglineſſe of it in them. Beſides the plainneſſe of the phraſe too, wherein everie Paſſe is dreſt, I have added to each a lively and beautifull Cut; that ſo what is but dead as it were in words, may be there ſeene in motion and to the life, the rule and the example mutually illuſtrating one another. What is elſe requiſite for thy learning (gentle Reader) thou ſhalt find it there: only as I have freely and painfully opened my ſelfe to doe thee good, ſo doe thou ſtop the mouth of malice, and defend this child of mine in the fathers abſence, and eſteeme according to his merits of him that is,

Thine to command,

WILL. STOKES.

The Preface.

AS in the greater world there is no one qualitie more noble and necessarie than motion and activitie, it being that whereby Aire excelleth the Earth, and Water and Fire the Aire, and the Heavens the Fire; and that whereby all these doe preserve themselves, and those creatures they containe: So neither in the lisle world, Man, whether in respect of the Soule, as being most neerly allied to the nature thereof, it being in it selfe a perpetuall Motion, as also the fountaine of all Activitie; or in respect of the body, as being that only whereby we are knowne to live, and which chiefly distinguisheth that Earth wee are made of, from the residue we tread on. Now although it be impossible for a man to attaine to that height of agility which is found in those greater bodies it will be sufficient nevertheless, if Art conspiring with an able Constitution, may and hath rendred men equall to the most active of the beasts. This no doubt will seeme a paradox to some, that are enamoured of the admirable speed of a Hart, or Horse, or the nimblenesse of a Cat, or have seene the Apes: but let such consider the wonderfull frame of a mans body, how it is the patterne (as it were) whereby both the world and all other creatures were made; how in his thighs the Horse, in his heart the Lion, in his hands the Ape, in his back the Elephant are (as it were) stored up, all making one, by so much more mightie than they all, by how much he is but one: and they shall find that Nature is not wanting to man, but man to himselfe, and that it is not lack of abilitie, but lack of use, that has shrunk mens sinews, and enfeebled them, even to the contempt of beasts.

It

Is it not a shame then, that men should so forget that they live, and out of a base love of idlenesse, suffer their bones to gather rust, as it were, and the gout lock up their joynts; chusing rather a chaire than legs of their owne, and the perpetuall trouble and torment of Physick, than to need none. a man may not unfitly think, they practise to lye still all their life time, lest their grave being not used to it, should be too troublesome. Certainly, a shame it is in any, but especially in a Gentleman, as in a Gentleman likewise the contrary love of ingenious exercise is most praiseworthy: considering the meaner sort of people are called to it by their necessities, when as the Gentleman is, or should be stirred up to it by the desire he has to doe his Countrey good, and to heap honours on his name by his brave and heroick actions: which how can hee, when by a degenerous and unactive life, his body becomes utterly unserviceable, and his soule, when she would shew her selfe in action, is in fetters, and set as they doe Horses in their triall, to draw at a tree. Well then doe those, and worthy are they of their Ancestours, as of the hearts and eyes of all men, who loathing the laxie and unmanly life, doe so accustome themselves by dayly use to exercises of all sorts, that they may bee no slower in their actions, than their intentions, and have bodies like the soules of the other. Equally blameable with those sons of idlenesse are those, who out of a having and parsimonious disposition, will not goe to the price of Art, Art that is as it were another creation, and gives those helps which Nature never meant, nor hop'd, which must alwayes sister Vse, and be in joynt commission with Industrie, or a man can never arrive at that excellencie and height, in this kind, which he is capable of: And this I speake as well in generall, in respect of all bodily exercises, since there is not one of them, (though meere strength and Vse

may

may perform one thing indifferently admirable) but must expect their finishings, and perfection from the hand of Art: as also more especially, in respect of the Art of Vaulting (the Subject of this present Treatise) as being as excellent and amiable as any of her sisters, if not more, and partaking in as high a degree of the favours of Art, and the advantagious helps of mysterie and skill, as those that have their title Sub privilegio, and happily have gained the more early approbation of the world: Not that I doe herein chalenge the Science of Defence, or by comparison provoke to the combat; since I know she is as sufficiently arm'd as able to defend her selfe; but as considering they are sisters, and therefore in hope they will without grudging endure each others praises; so neither that I would hereby detract from the facultie of Dancing, for what were it but for one hand to wound the other, since I professe both. No rather, let the ingenious that desire to be acquainted with this Art, suspend their judgements till by some triall they find it, though boldly, yet deservedly praised: in the mean time I shall have my ends, if what I have said may provoke men only to the love of it, and excite in the gentle brest a desire to see what he has read, not doubting then but the successe will warrant my confidence, and that the Art will commend it selfe to the shame of words. Nevertheless, I must not omit those parts of its praises, which are yet behind, lest I betray the former, and if any thing can raise it to an equall glorie with its fellowes, what more authentically than its antiquitie; example in any thing being that which most readily procures mens assent to it, and the more ancient the example, the more assuredly ready the assent. There might be much probably alleaged to this purpose, but let this one suffice for all; it is Homers, the ancientest of the Greeke Poets, when describing

Ajax

Ajax leaping from the beake of one ship to another, he useth this Simile:

As when a man well knowing how to use *Iliad.* 15.
The vaulting Horse, of many a Steed doth chuse
Foure from the field, and to the Citie drives;
Whilst many a man and woman, thronging strives
To see, he safely, and nimbly leaps from one
To th'other horse; yet they still forward run:
So *Ajax*, &c.

Certainly a most ancient and infallible testimony. To its antiquitie we may adde its use, which daily experience has found to be manifold, both in peace and war, for need and pleasure. In war, the nimble avoydance of a mans horse, if wounded or killed under him, and in like manner the ready ascent into his enemies saddle, if it be his hap to unhorse him, and much more, which the experienced Souldier shall find: In peace, a thousand graces to horse-manship, services to Ladies, and other courtly feats depend on it, besides infinite that practise will meet with, which cannot now be thought on. One thing more, the generally embraced esteeme and communitie thereof, it hath been loved even of Princes, and now is: Doe not thou then (gentle Reader) distaste, or neglect an Art so honoured by its Fautors, so anciently worthy, and so generally necessarie; but give it entertainment and love, which in that I have endevoured according to my abilitie to perswade, and then I shall thinke thou wantest nothing but a Teacher, and not repent that I have made those things publike, which were the peculiar rights of a private Schoole: and so let us descend to the practice.

To the Reader:

On this new, and excellent Book, called the Vaulting-Maister.

YOu that in wanton silks disease hide,
And weare your limbs so loose, they scarce can bide
A friends embrace, you that are faine each day
To bribe your health, and keep your life in pay,
That of your generous youth and *Ancestrie*
Decoction make, only to feed *luxurie*
That take no paines, but on your cloathes or whore,
And only leap, ride, vault by *metaphore*:
If you yet live, can call your selves your owne,
And have not all i'th' sea of *women* sowne,
If when you heare (as now) the iron Car,
And brasse-hoov'd steeds of all-consuming war,
In horrid noyse, approach our threatned *North*,
You, nobly rous'd, can resume that worth,
Which keept-up ryots hide, and would allay
For *men* againe, would any shew the way:
Here's that will soone restore what e're hath bin
Impair'd by *ease*, or what more caring *sin*,
Here's that will set your nerves in tune againe,
And find for each forgotten string a straine:

Winde

Winde up your sickly muscles, and refine
Th'embased spirits to temper *Masculine*.
Here's that will make a stubborne armour weare
Gentle as *Persian* silks, and light as aire,
And will the way into the saddle find,
Though th'Horse be high as hils, wild as the wind.
The *Easterne Conquerour*, no doubt, had he
But knowne this Art, without Philosophie
Had back'd *Bucephalus*, and got his Crowne
By rules our age is blest with, then unknowne.
But why without Philosophie; yet all,
That fils the following leaves, so rationall?
When *demonstrations* build each page, when each
Period doth prove, and every letter teach?
When *Aristotle* (liv'd he) would adde this
To's thefts, and call the *Vaulting Master*, his?
And is not he well worthy an embrace
From time, from truth, from all the world, that has
Been fruitfull of an Art, that rare-borne thing,
A sister to the *Seven*, another string
T'*Apollo's* harp? and in this age too, when
Books drop from everie common, undipt pen,
And those too patcht, imperfect, blind and lame?
When all still write but diversly the same?

When

When only to dispatch *Sermons* and *Playes*,
The *Printer's* faine to work on *Holy-dayes*?
Yet *Sermons* but each others meaning shew,
And *Playes* are but *reviv'd*, when they are *new*.
Howe're the world determines, *Oxford* will
One sheet with his due, her due praises fill:
And would doe more; but now his booke's so neare,
Such beauties through this veile of praise appeare,
We busie wantons have before it drawne
(The fair'st may mask, but not be hid in Lawne.)
As when display'd to the discerning eye,
Will soone out-grow both *praise* and *Poetrie*.
Now turne the leafe o're, and expect no lesse
Nor longer; Only let my last hand dresse
My *Friend* in this becomming *Elegie*,
Men could but crawle or swim, h'as taught them *flie*.

N. H.

On the Art of Vaulting.

THou that haſt ſtill liv'd thy owne Hathe, and
Haſt neither leg nor arme at thy command.
Being ſtrangely monſtrous, young and old, a man
And yet a carcaſe, whoſe limbs only can
Move like the Dutch-mans Motion; every part
Being its owne ſhackle from the want of Art.
Who cannot mount a Palfrey, unleſſe you
Have a convenient block and ſtirrup too.
Where like a Cripple thou doſt bend thy back,
Sitting upon a ſaddle as a ſack.
Learne now to wing the body, ſcorne to ſee
Beaſts the chiefe maſters in activitie.
Thy ſoule is Quick-ſilver, while theirs is Lead;
Compar'd to thine, their verie life is dead.
Hence to be ſtiffe is to degenerate,
And wrong the Nobler Powers of thy Fate,
Thou, like the Heav'ns, haſt an Intelligence;
Thy motions too, like theirs, ſhould out-ſtrip Sence.
What though thou yet haſt ſtood fix'd like a rock:
As ſailes adde ſwiftneſſe to the heavieſt block,

And

And engines make ſtones fly; ſo here are taught
Rules that can make each limb as quick as thought.
Thou mayſt mount higher by this Authors quill
Than *Don Guzzado* can with all his skill.
No wals can ſtop thy paſſage, thou mayſt doe
More by this Book, than Love, Feare, Hunger too.
Thou ſhalt no more live Soloecisms, and ſo
A place, though lower, yet too high for thee.
This healthfull Art of Vaulting will proclaime
Thy body ſtrong, though Doctors ſweare th'art lame.
Ladies by this will know th'art none of thoſe
Whoſe tender fleſh hangs looſer than their cloaths.
Should ſome nice Dame hold out as long as Troy,
And after ten yeares courtſhip ſtill be coy,
Unmov'd with Rings and Verſes, yet her force
Can't ſtand the ſtratagems of the Wooden Horſe.

Upon a Book written by Mr. STOKES of the Art of Vaulting.

TO you we owe (skill'd Sir) that we now see
Endenniz'd here the French agilitie:
We may be eas'ly nimble now at home,
Oxford *being Miſtreſſe to all Chriſtendome,*
Nor need we take a leap to France, *or ought*
Strive to be expert i'th' venereall Vault,
We ſhall not over-heat our ſelves ſo much,
That we may ſtraddling walk, or need a Crutch.
This woodden Horſe, like Balaams *learned Aſſe,*
Can teach his Rider, yet not move a pace.
Nor ſhall we mount leane Rozinante's *brood,*
Though he's ſo dry he may be tane for wood.
We cannot our dull Courſer running ſet,
Like the ſwift trav'lling Juggler, Pacolet:
Yet by this active Art Orlando *can*
Leap hedge and ditch without his Barbican;
And men henceforth ennimbled, may deteſt
To owe their journeyes to th' ignobler beaſt.
I hate thoſe lumpiſh Soloniſts, *who make*
Their leaping Helicon, *a ſtanding Lake.*

Which think't enough if they vault in their clay,
And make their Thought their sole Angelica:
As if you learn't not in your Spheares, the Schoolet,
That heavie bodies harbour heavie soules;
Or that the flaming Fancies soare the higher,
And that wit pierces most, that's made of fire:
Nature's become an Art now, and each foole
May see the world is but one Vaulting Schoole.
The active blood doth its Palestra *keep,*
And nimble pulse continually doth leap.
So, issuing oft from crannies, wind hath taught
The stubborne earth against her will to vault,
And hath the lacie mountaines bowels rent,
Both for a precept and a punishment.
I'le now leave Plato, *credit* Mandevill,
When I see th'head so far below the heele,
What greater Sophistrie canth' Answerer feare,
Than to see Vaulters at once here and there.
And the dull Optick Senses scarce perceive,
When to this side they fly, or that they leave?
If then the strangest Science we must prize,
To make Even number, let's This canonize,
And chuse Him Christmasse Aristotle *then,*
Who made our hands be guided by his pen:

That

That this dead wood reviv'd by common praiſe,
May grow once more, and bring forth learned Bayes,
And may its fruits ſo to the world impart,
That each new yeare may find out a new Art.

Stephen Skinner.

To Mr. STOKES:
Vpon his new and admirable Booke of the Art of Vaulting.

THis is no age for Apes: (although it can
Shew many a motley, friſking Gentleman)
Falſe capers, and ſoft cringes, that betray
Who's a French Courtier, are quite laid away:
Our Gallants are growne ſound, th'have learn'd a ſport
For men of backs, and may be lik'd at Court.
He that can mount the woodden Palfrey beſt,
And ſit him as Knights Errant doe their beaſt;
Deſcend ſo quick, that you would ſweare he flies,
And were himſelfe the *Pegaſus*; can riſe
All the Reverſes; Engliſh, French Pomado's,
The Saddle-jumps, intricate Strappado's;

Hover ſo lightly the *Angelica*,
You'l think a reall ſpirit were i'th' play:
Can ſtretch his ſinews ſo, to jump with eaſe
The Stags long leap, the Leap of *Hercules*:
Has mettle for each Terme, and were they more
Than Logick has, could doe them all thrice o're.
He, he's the Man! He ſhall applauded be
'Bove the gay ſutes, and Tinſell-Poetrie:
Mark how the Ladies drink to Him alone!
He mans them out; He's talk'd on too at home.
All this your Book affoords, and your large skill
Lies not i'th' back alone, but in the Quill:
He writes beſt that does teach: I like the man
Will gaine the world his Schollers if he can.
Thus Art amends wo'k Nature: Tell me one
That e're grew ſtrong by deſtruction!
Nimble by rule before? What was good parts
Is now growne ſtudy, and makes up our Arts.
And you'll a deed of Benefactour doe,
To joyne your Schoole to *Bodley's* Buildings too.

Richard Godfrey.

To

To his friend the Author of this Booke, and most expert Instructer in this Art.

NO view of former Tract hereof, thy pen
Doth guide, (a vaulter needs no stirrup) then
Take time, from th'ground of this your Art, and spring
Aboue a rivals aime, or envie; bring
Thy Pegasus *in view, and let us see,*
Though many vaunt, if any'll vault with thee.
Thy Art I manhood stile; for that, its use
Is man to's proper motion to reduce,
Which upward is: by stooping low, to rise,
It makes him know humilitie, to prize
Celestiall exercise: whereby men doe
Not in affection, but in body too,
Mount up above this earth, and triall make,
Which way their active soules would them betake,
If loosed from the body; so they doe
Now but prove practice in the way thereto.
Toyes scale away, and cannot scale so high,
Each Passe surpasses, let th'ambitious try
T'attaine this Art, he'll quickly find, and say,
That Vaulting is the only Rising way.

Jo. Shearman.

HEark hither, Gallants, you that set no price
On any games, but only Cards and Dice:
And think all exercise is course and poore,
Except to empt the quart, and fill your whore:
I'le tell you how (if you desire to know)
Your recreation shall a vertue grow,
And all those houres you us'd to spend in vaine
Shall give you health, and bring your Country gaine.
Leave off your Carpet-games, they well become
The Needle or Distaffe, not the Sword or Drum:
And in their place receive this active sport,
Hatcht first in *Mars* his, not in *Venus* Court.
This to your weak'ned limbs will strength restore,
Making that Brawne that was but Veale before.
This to refine your bodies humorous bog,
'Twill prove the covering of your soule, not clog.
This makes you rise with such an even spring,
As if each heele were help'd with *Hermes* wing:
And on your horse sit with as firme a grace,
As those that first sprang from the Centaures race.
Thank then his paines, who such a care hath took,
To make you now his Scholler by his book:

And

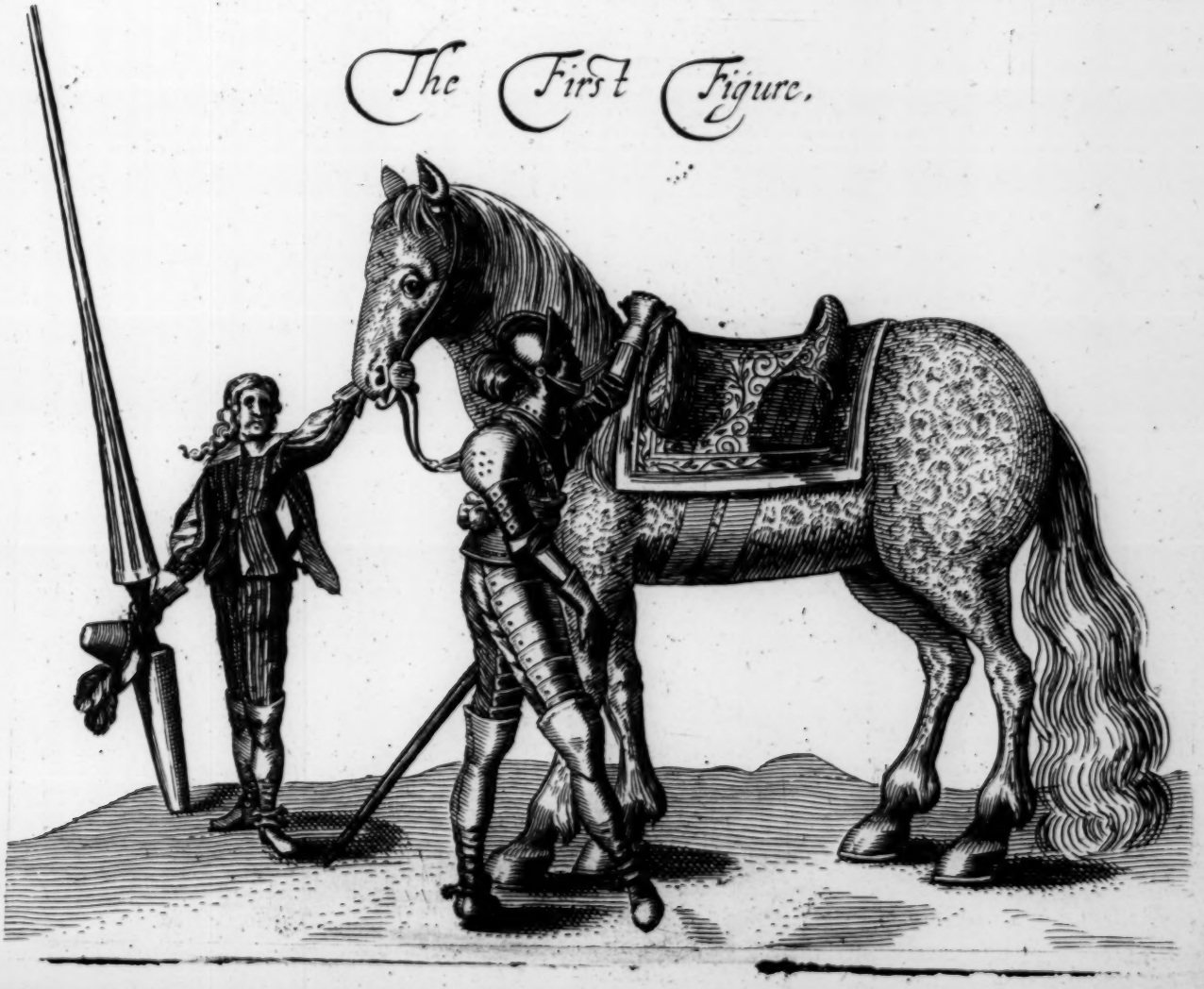
And grutch not though you at ſome charges bee,
You'l quickly ſave it in the Doctors fee.
He could be well content you all ſhould come,
And practiſe o're your rules with him at home:
But ſince that may not be, he thus hath ſent
(As obiects uſe) his *Species*, to preſent
His Art aright: and if I oft can ſee,
They ſhew't to life, though he at diſtance bee.
The Horſe which in his ſchoole ne're knew a life,
Nor other forme, than of the work-mans knife,
Lives in the picture, and would ſurely goe,
Did but the Souldier once the reines let flow:
Who with ſuch nimble joynts ſeemes o're to come,
The lookers on can ſcarce refraine to hum.
This only blame can on the Graver fall,
He cut none by to catch him, ſhould he fall.
Since then this work hath reach'd ſo faire an end,
That only he that made it can it mend,
I in my friends behalfe, 'gainſt ſuch as blame
His worthy paines, or think his Art but lame,
Thus far doe pray. May they a ſtirrup lack
Trav'lling, and got off from their horſes back,
May they walk downe the ſteepeſt hils with paine,
And at their feet want ſtocks to riſe againe.

S. G.

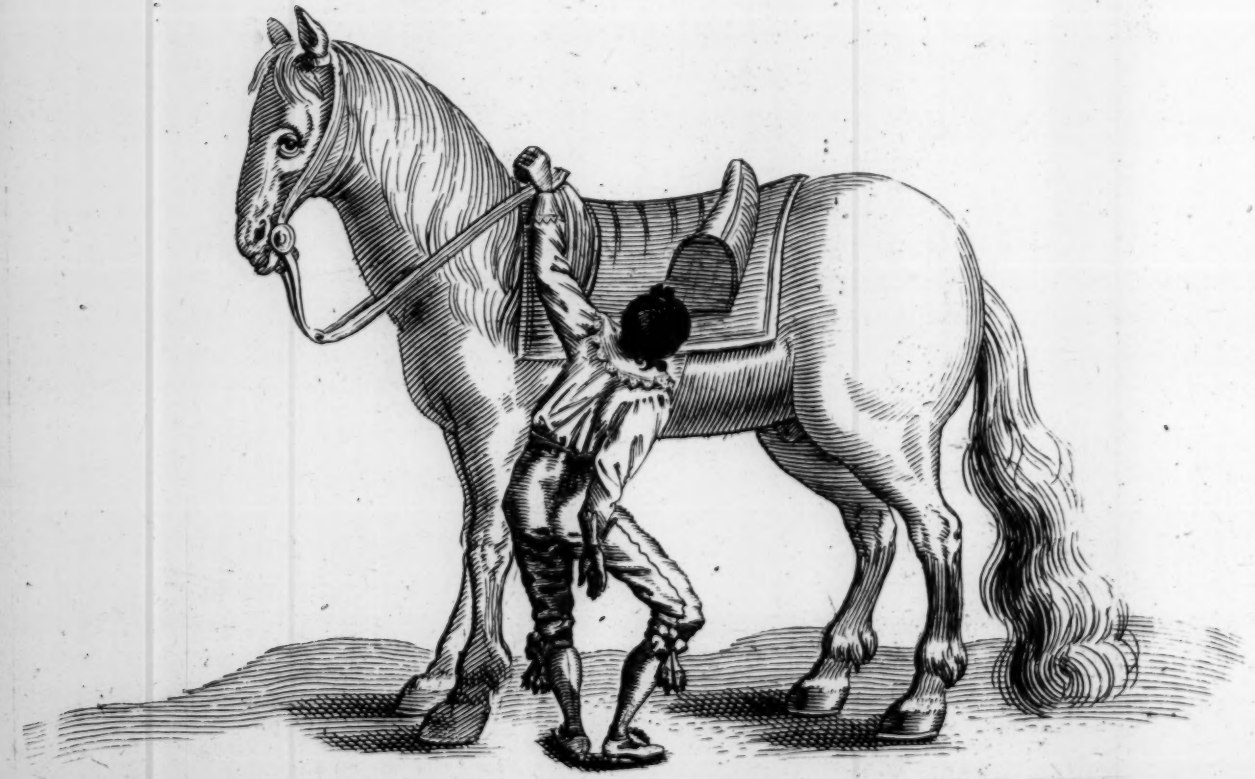
IN the first Figure you are shewne how to prepare your selfe to the Horse, which motion is equally necessarie in everie Passe: the Figure is speaking, and I interpret it thus. March forwards to the Horse, then lay your left hand on the fore pummell, the reines of the bridle under your hand, placing your left leg in a direct line answerable to that hand, your right leg behind the left in the fashion of a Roman (T,) *your body sidewise; this done, march forwards one pace with your right leg, advancing the left; then retreat one pace back with your left, advancing the right; so shall you find your selfe in the same posture this Figure does present, and ready for the following Passe.*

The

The First Figure.



The Pass into the Sadle,



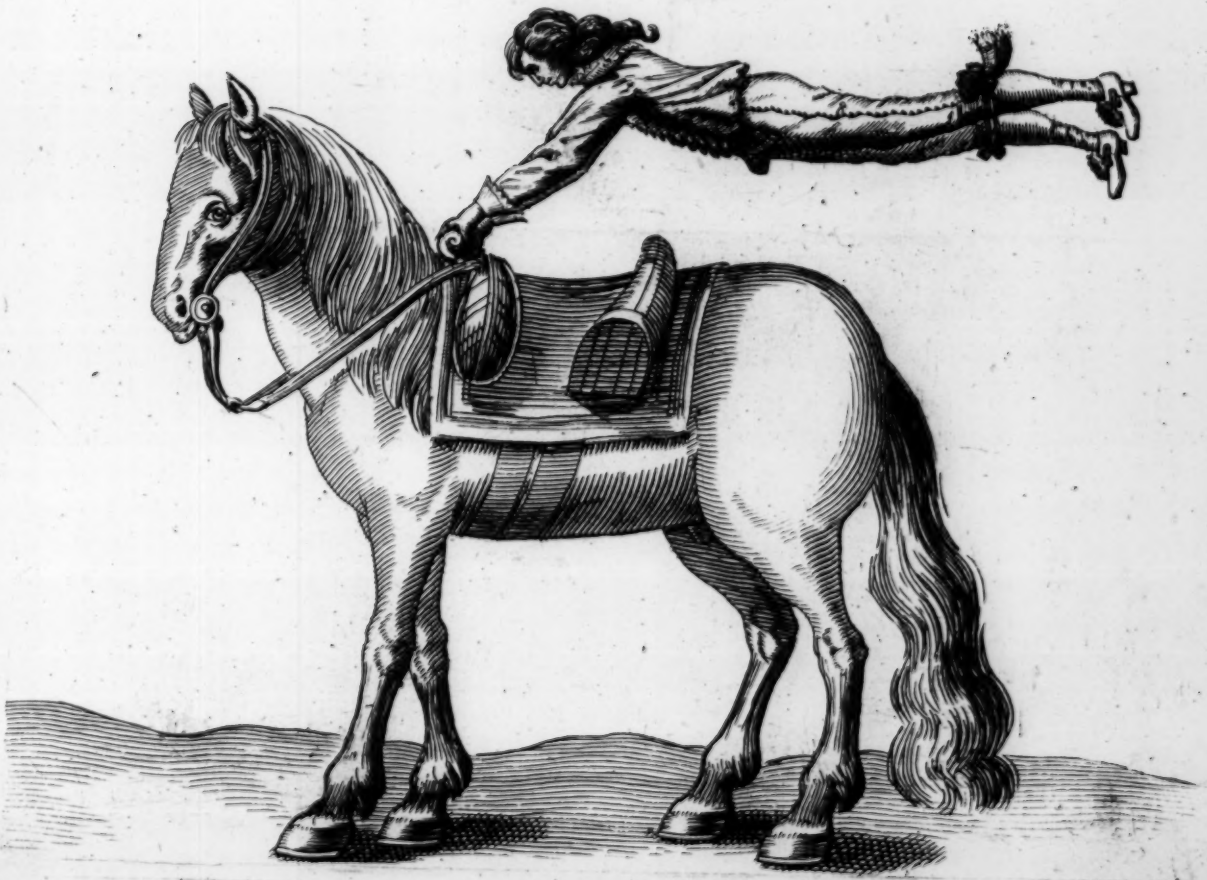
BEing thus prepared, the first Passe brings you into the saddle, and is thus performed: by raising of your right arme, and extending your right leg, provoke your selfe to the spring, then at once sink your body, clap both feet to the ground, move your right hand back, and spring, clapping your right hand on the hinder pummell, and withall nimbly shifting it from thence to the fore pummell, equally poyze your body on the strength of your armes with a straight leg, and you shall gracefully sink into the saddle, then when you have occasion to alight, clap both hands on the fore pummell, raising your body to the strength of your armes, and reverse your right leg over the hind pummell, keeping it straight as before, and bowing when you touch the ground: the one will make your descent sightly, the other easie. If you chance to make use of the common riding or hunting saddle, holding your left hand as before on the pummell, clap your right hand in the middle of the saddle, so raising your body, remove not your hand, till you are in the seat.

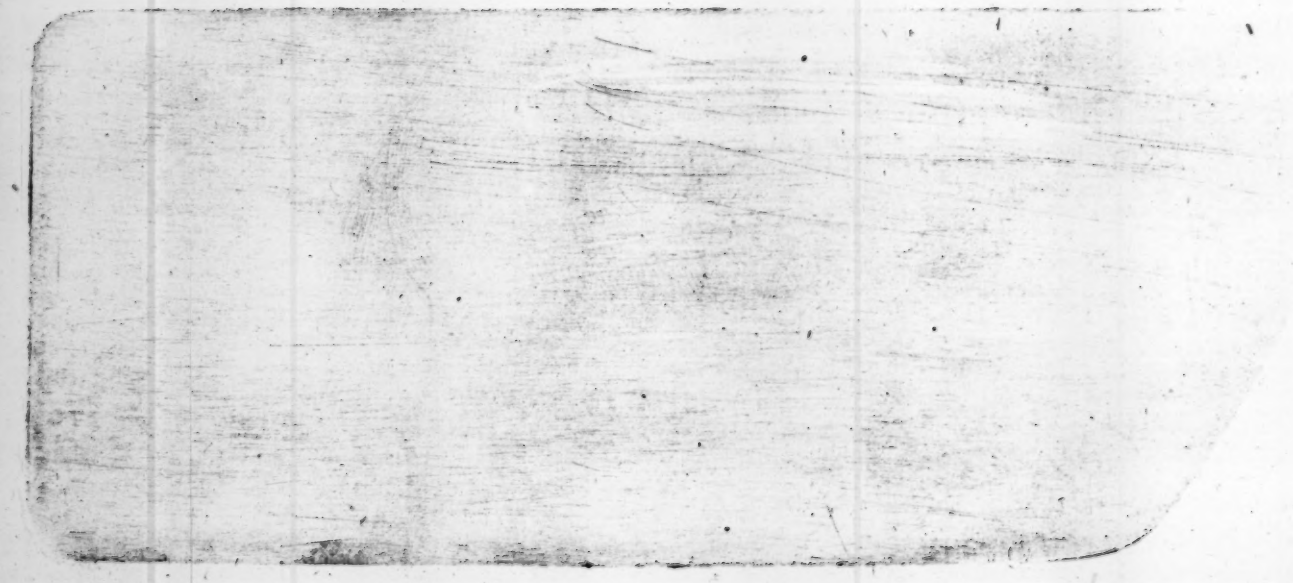
The ſecond Paſſe, called John O-Neale.

PRepare your Horſe, then preſent your ſelfe to the head of the Horſe, fixing your left hand on the top of it, then with the ſame motion as before, ſpring, and clapping your right hand on the fore pummell, guide your ſelfe into the ſaddle; this is the ordinarie way: But if you have ſuch ſtrength of arme, and ſo practis'd a ſpring, that you dare truſt to it, you may enlarge it, and then it will prove verie difficult: thus having raiſed your body to the ſupport of your armes, in the verie ſame motion without ſinking your body, ſhift your left hand which you firſt placed on the head of the Horſe, to the right on the fore pummell, ſo with the joyned force of both, you ſhall eaſily carrie your ſelfe the full length of the Horſe over his buttock to the ground, and this latter only is expreſt in the Figure.

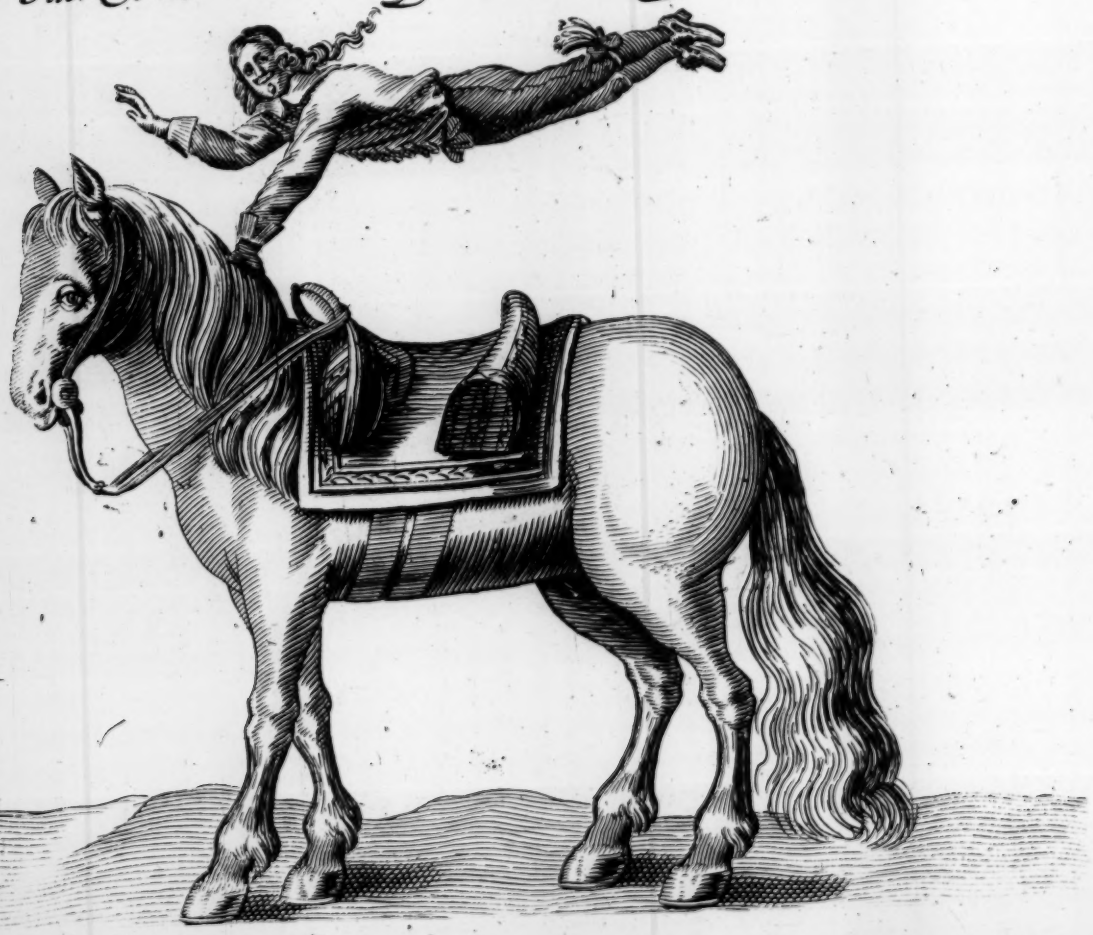
The

John O-Neale,





Ouer The head of the Horse.



OVer the head of the Horse you have the example before you; and if is thus done: march to the head of the Horse, as in the fore-going Passe, lay your left hand on the fore part of the maine, then rise with all your force, (for it will bee needfull) and clapping your right hand on the fore pummell, advance your body thereon; and being thus elevated, let goe your right hand, which you may safely doe, for the spring of your arme in the going off, will send you with much ease to the ground.

Another way there is to vault over the neck of the Horse, which is especially in use amongst the French, and it is thus: Stand as before, then taking your time, rise; and whereas in the former the right led the way, now let the left, so doing you must needs force off your right arme on the fore pummell: but be carefull you quickly clap him in his place againe, for you will need the help of both hands to carrie off your body, in your descent bearing your back toward the head of the Horse.

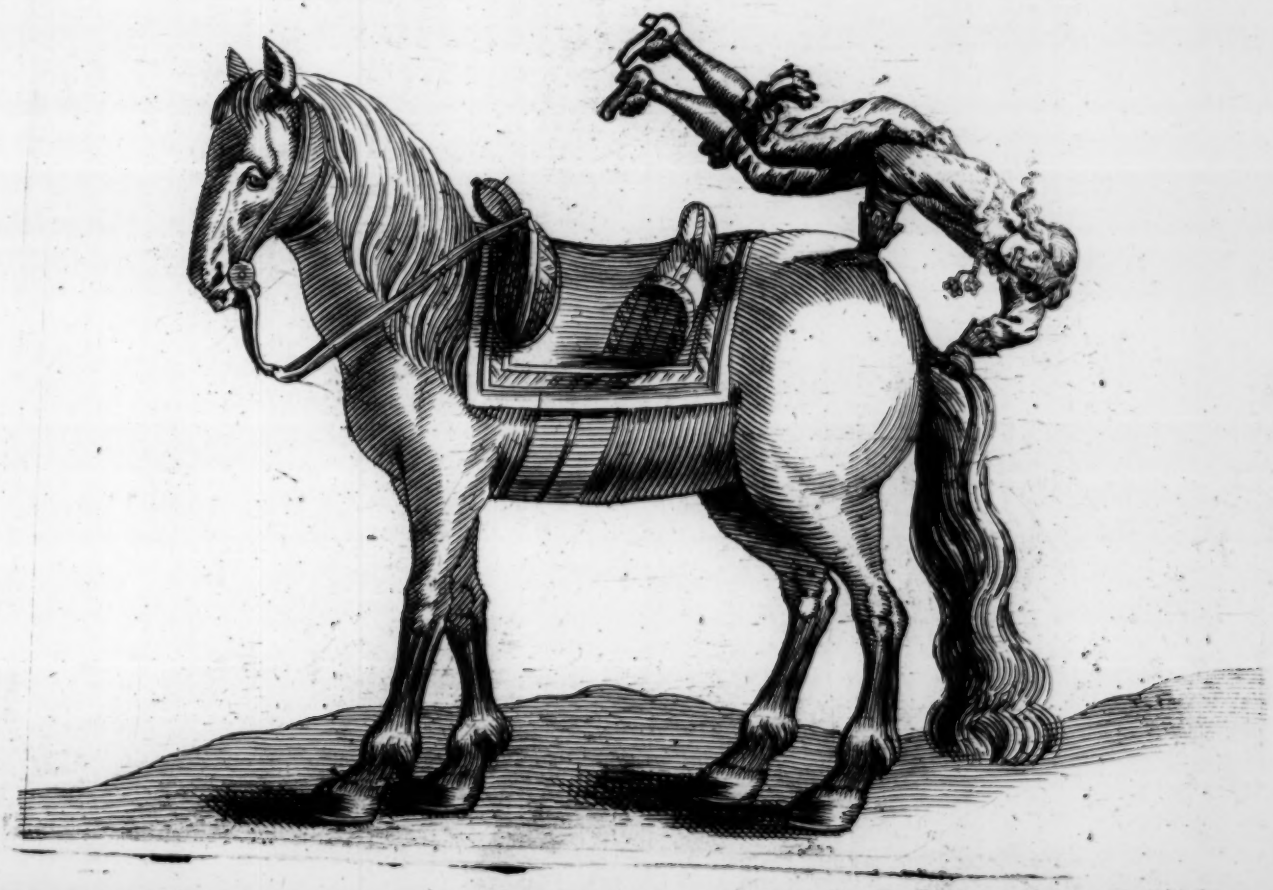
The fourth Paſſe, called the Pomado *at the taile.*

STand in the ſame poſture with leg and hand, as you did in the former, then taking the taile of the Horſe in your left hand, move according to the precedent directions, and in your riſe clap your right hand on the buttock of the Horſe, by that meanes you ſhall raiſe your body to the ſtrength of your armes, *viz.* to the elbow, which unleſſe you doe, you ſhall never be able to carrie your body perfectly round into the ſame place where you ſtood at firſt, which is indeed the verie life of the Paſſe, otherwiſe it is no *Pomado*, nor worth the looking on. And this rule is to be obſerved in all *Pomado's*.

The

4.

The Pomado at the Taile,



5.

The Millers Paſſe,

The fifth Passe, called the Miller.

TAke the Horse by the taile as before, and your rise at the hind leg on the further side of the Horse, then clap your right hand on the hind pummell, carrying your right leg beyond your right arme, then loose your hold at the taile, and at the same instant turning your body, and your left leg withall over the fore pummell, and you shall easily fall into the saddle with your face towards the head of the Horse.

The

The ſixth Paſſe, called the Pomado *at the hinde leg of the Horſe.*

PLace your left hand on the hock of the hinder leg of the Horſe on the neere ſide, your arme firmely ſtretched out at length, and your body moderately enclining, or relying on that arme, it will be convenient likewiſe that you place both your legs together, omitting theſe motions, and time uſed in the other Paſſes, as preparatives to your ſpring, being in this no way gracefull, and of little uſe: Thus prepared, ſpring, and clapping your right hand on the buttock of the Horſe, where it may perpendicularly anſwer to that hand on the hock, ſo ſhall the right hand carrie you, undoubtedly round, whileſt the left ſupports the waight of your body. Now this (as all other *Pomado's*) the more readily and roundly it is done, the danger is ſo much the leſſe, and the greater the admiration of the beholders.

The

6. The Pomado at the hind legg.

The Hercules Leape,

The ſeventh Paſſe, called Hercules *his Leap.*

THis Paſſe is verie fitly ſo named; for it does require great ſtrength, and is not done by an ordinarie man: The way of it is this, you ſhall ſtand on the further ſide of the Horſe, with both your hands on both the pummels, your feet both together, then bowing your knees, with all your might raiſe your ſelfe, bearing your right leg over your right hand, and your left leg over your left arme, forcing both your hands off in on motion, that your legs may come together before your body deſcend to the ground, otherwiſe there is no poſſibilitie of comming off without danger to your ſelfe.

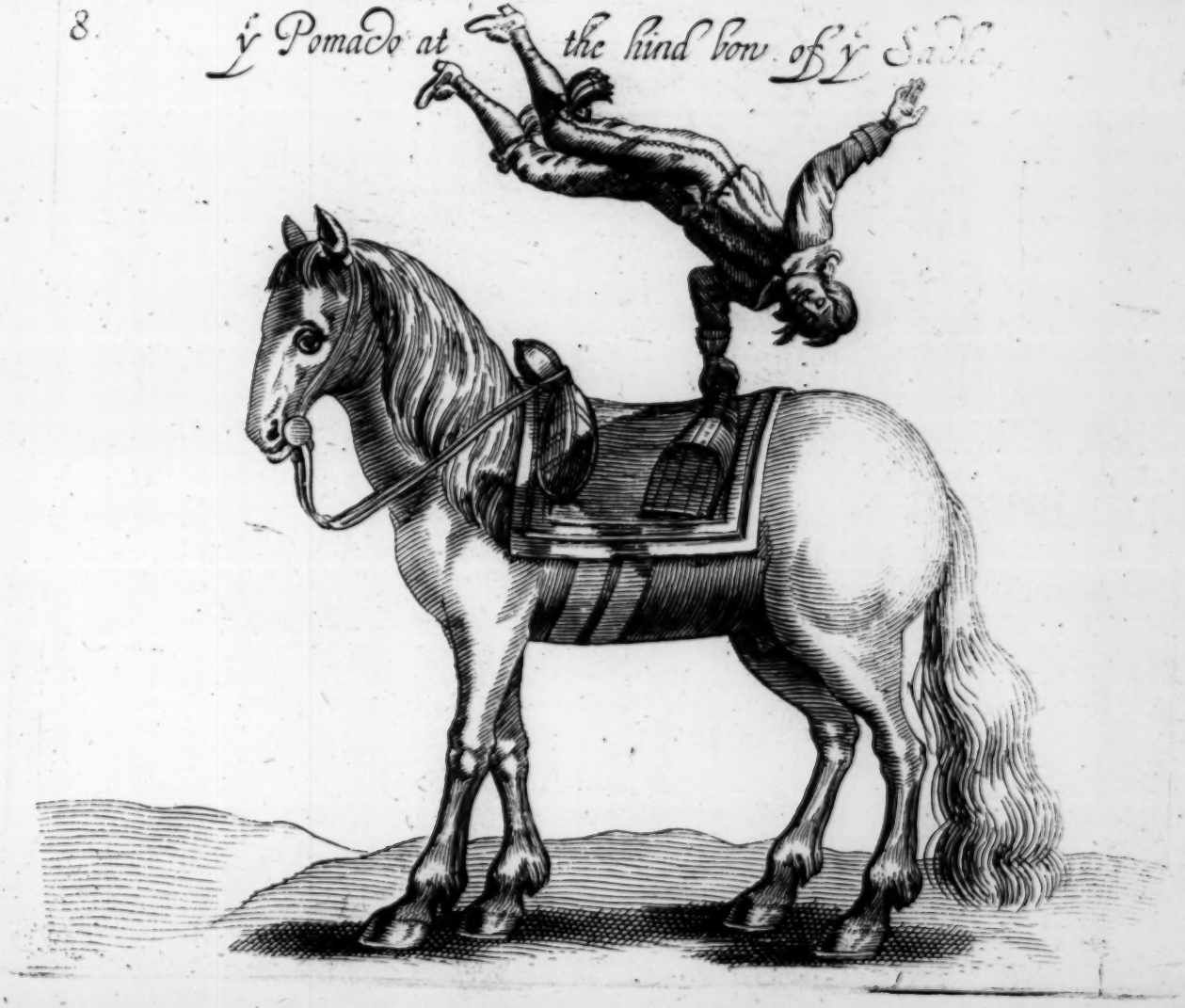
The

The eighth Passe, called the Pomado *at the hinder Bow of the Saddle.*

PLace your left hand on the hinder pummell on the neere side of the Horse, your body compos'd as in the first Passe, then in your rise clap your right hand on the buttock of the Horse: but the right hand must rebound off with the body in the going; else that will prove a hinderance, which would be otherwise a furtherance: but provided alwayes, the right leg lead the way, so shall your body fly hollow as it were on the strength of your armes, and making a true circumference, arrive at the point where the motion first began.

The

8. ye Pomado at the hind bow of ye Sadle



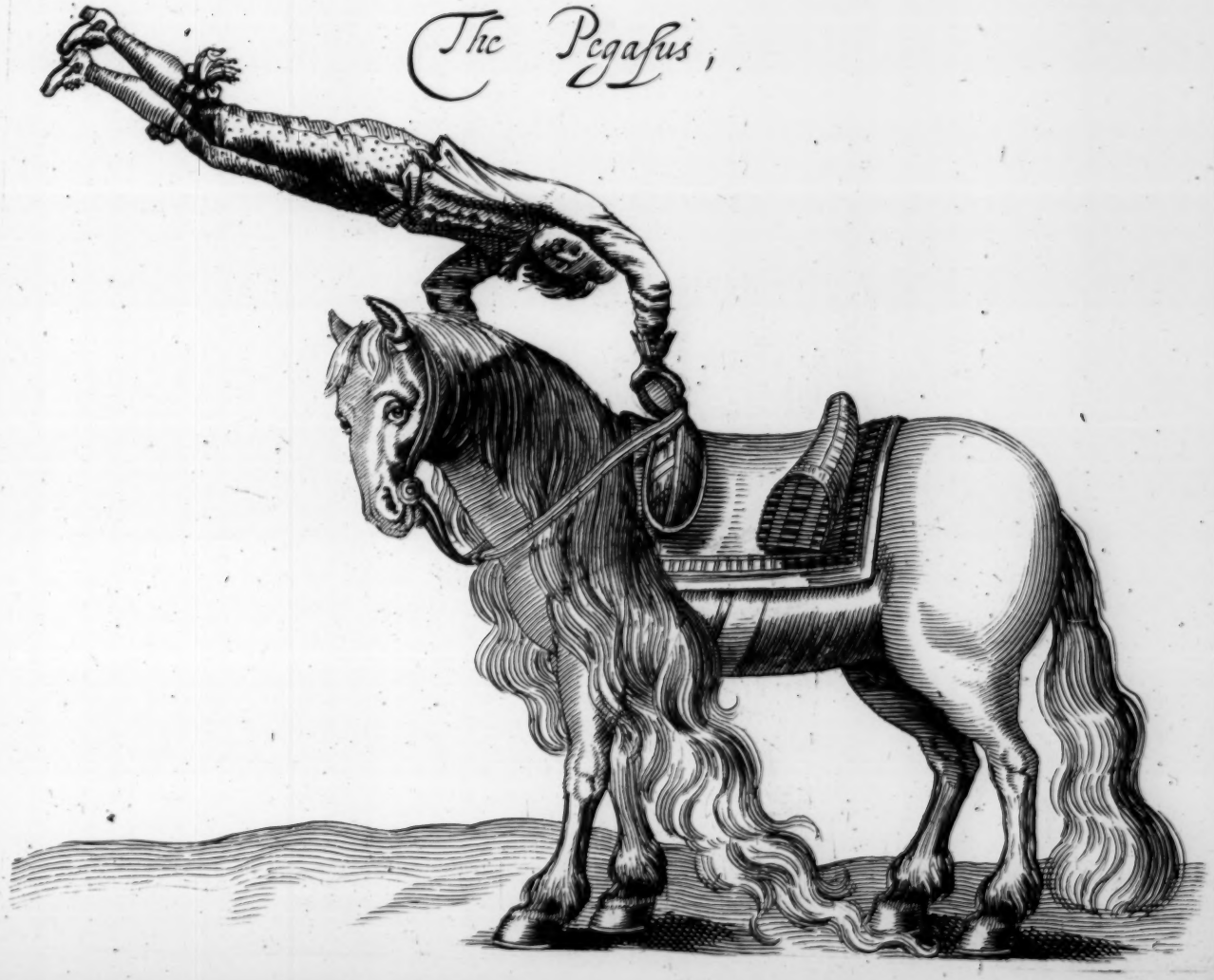
The Mistres Comand,

YOur Horſe ready, and your Gentle-woman ſeated, leave the raines of the bridle on the neck of the Horſe, then fixing the left hand on the fore pummell mount, clapping the right hand on the hind pummell: but be ſure the right leg move in the ſame time with the right hand, that ſo you may readily motion the right thigh towards the Gentle-womans lap, and then reverſe the ſame leg over the fore pummell into the ſaddle, without moleſting her.

If you will doe this Paſſe after another fashion, take the bridle in your left hand, and putting it over the head of the Horſe, place your hand on the poll, then taking your time, ſpring, from the ground, clap your right hand on the fore pummell, thruſt your right leg thorow betwixt both the pummels, and you are in the ſaddle, the woman not ſo much as touched.

TAke your ſtand on the further ſide of the Horſe, and lay hold on the hinder pummell with your left hand, then keeping the time in your motion preſcribed, ſpring up, and withall clap your right hand on the fore pummell: but ſo inverted, that the body of your hand may lay hold on the inner ſide of the pummell, otherwiſe it is utterly impoſſible you ſhould come round, then as you are going, ſhift the left hand nimbly from the hinder pummell to the ſhoulder of the Horſe, ſo ſhall you keeping your legs ſtraight, your right leg leading the way, and maintaining your ſtrength, fly round in a true compaſſe, till both your feet be brought to the ſame ſide againe, ſo downe.

The Pegasus,



The times whole Pomado.

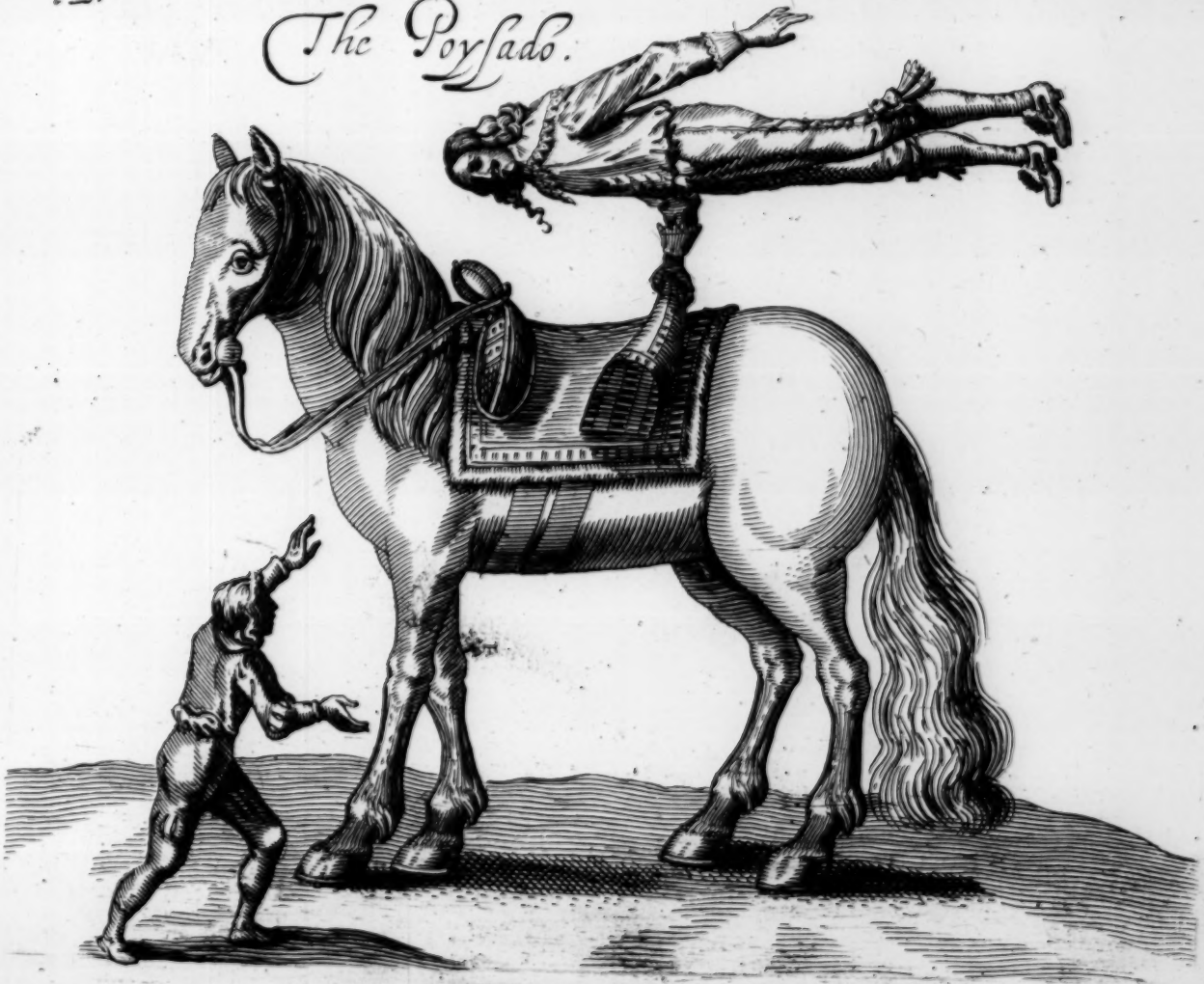
The eleventh Paſſe, called the Times whole Pomado.

THis *Pomado*, as it ſurpaſſes all the fore-named *Pomado's*, ſo it is verie difficult, by reaſon your hands muſt be conveyed three times from pummell to pummell, before you can bring your body off round: but to the purpoſe. Place your ſelfe on the neere ſide of the Horſe, laying your left hand on the fore pummell, then ſpring, and faſten on the hind pummell with your right hand, carrying your right thigh over that arme, that on it the body being equally poyzed, may reſt till you can remove the left hand to the hinder pummell: for the right hand muſt fly off in the ſame time that the left hand comes, carrying both your legs over the fore pummell, the left leading the way, and ſo as ſoone as your body is come round on the neere ſide againe, clap the right hand behind you on the fore pummell, ſo bearing of your body with your face towards the head of the Horſe.

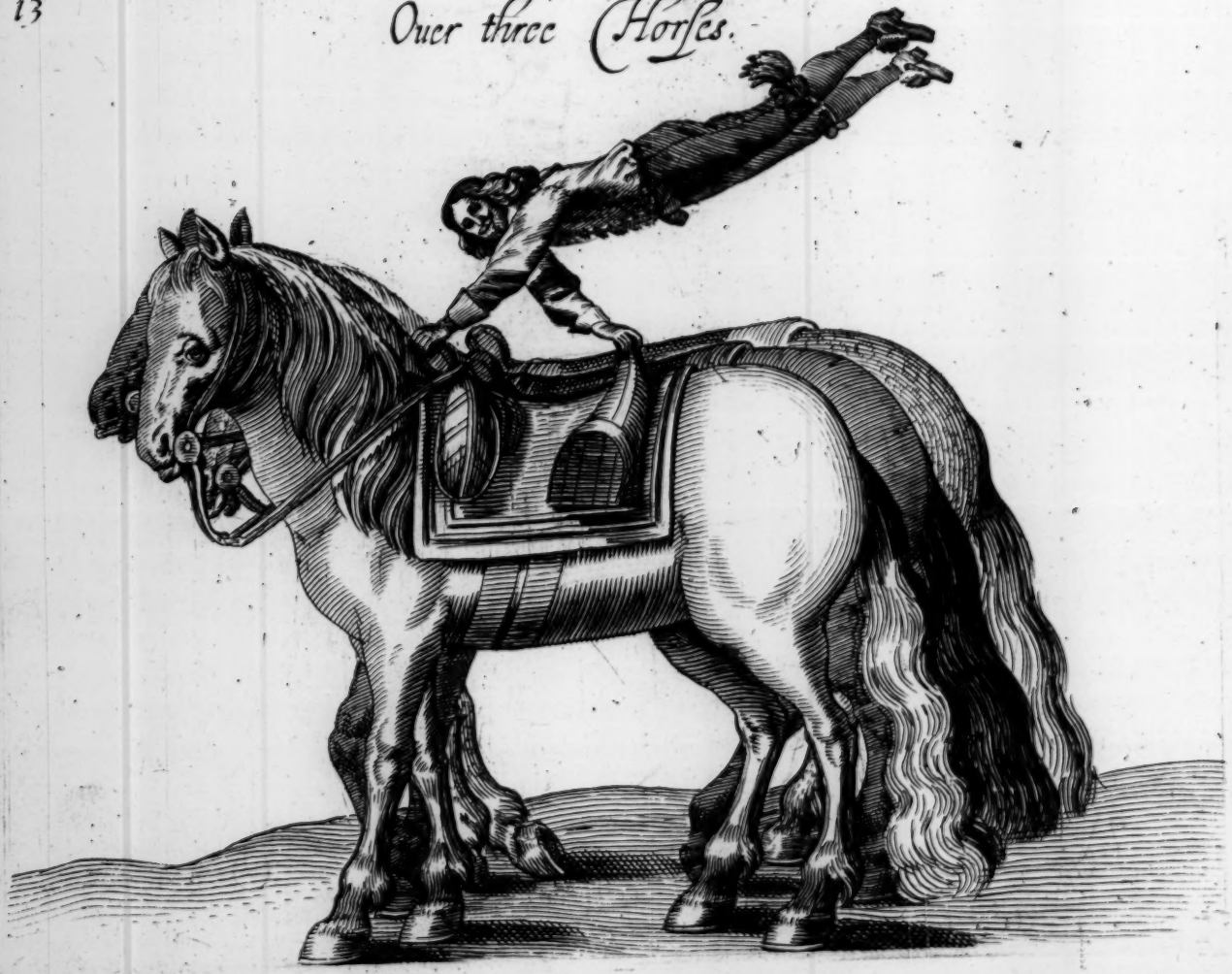
YOu see the Figure presents one lying with a straight body on his right arme, without the help of the other; a strange sight it is, and a thing not to be attained without great paines, and much practice: nevertheless he that is willing to learne shall not want a Teacher. Advance to the Horse, laying your left hand on the fore pummell, then your ordinarie actions performed, spring up, settle your right hand strongly on the hind pummell, and raise your body equally in everie part from head to foot, your left hand extended like the pole they that dance on the rope use, helping to poyze it till it rest quietly and constantly on the right elbow: when you please to descend, clap downe your left hand againe on the fore pummell, and wheele your body off with both legs straight over the head of the Horse, to the ground on the far side; or if you will, you may reverse with the right leg over the fore pummell into the saddle.

12.

The Poyſado.



Ouer three Horses.



OVer three Horſes at once: Let your Horſes ſtand abreſt, and if there be any one higher than another, place the higheſt firſt; your Horſes ſo ordered, march forwards, and clapping your left hand on the fore pummell of the firſt Horſe, then taking your time, making no more motions than two, as is before preſcribed: for in making more, you ſhall over-ſtand your ſpring, and tire your arme with expectation of its burthen; as likewiſe if you make leſſe than two, you cannot ſufficiently ſtir up your ſpirits, nor winde up your ſinews to their full bent: this obſerved, mount your right leg leading the way, as well in your riſe as in your fall, and clapping your right hand to your beſt advantage on the hinde pummell of the firſt Horſe, riſe to the ſtrength of your armes, and throw your ſelfe off as high and equally as you can, and in your paſſage clap both your hands on the fartheſt Horſe, ſo deliver your body to the ground.

The

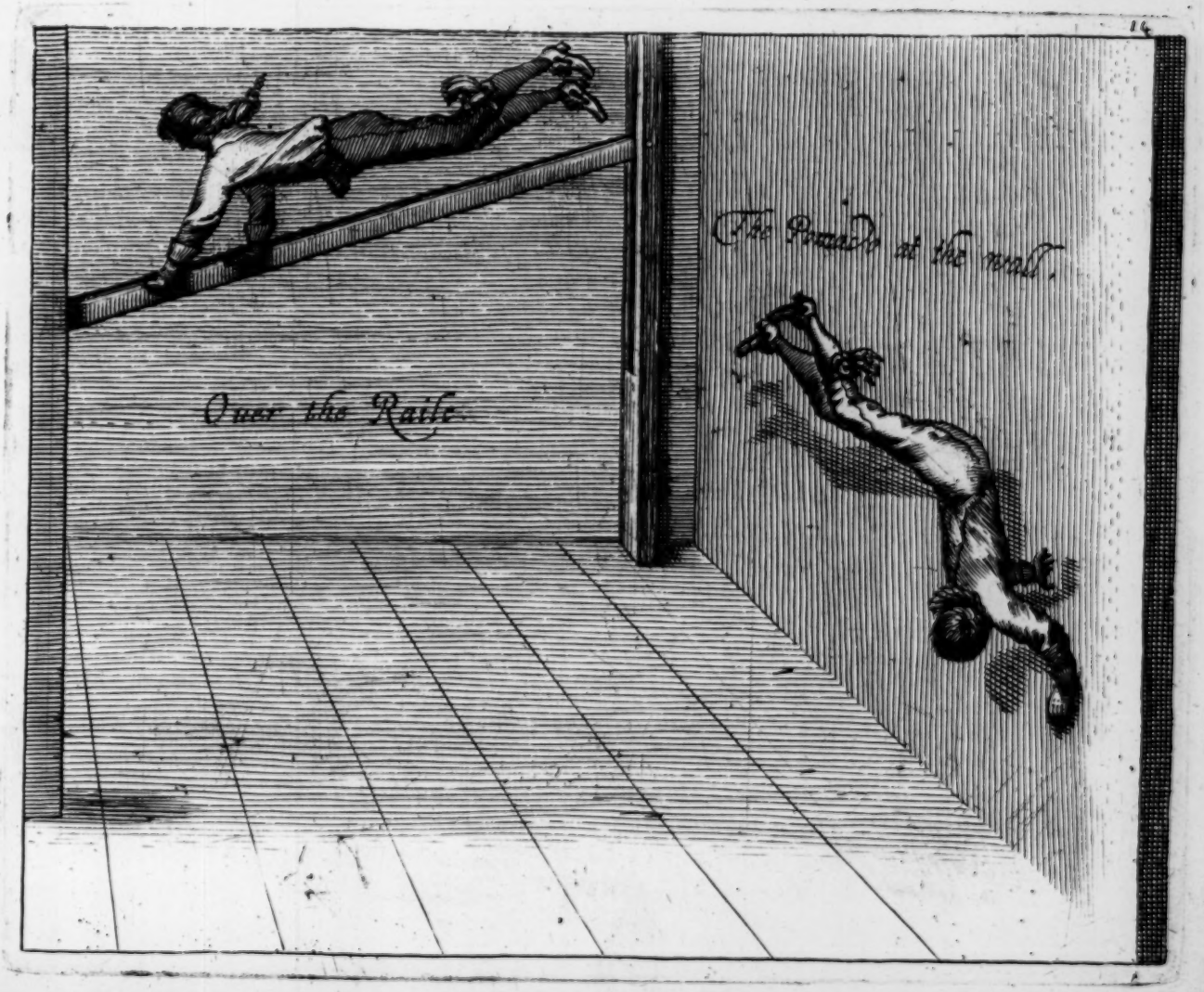
The fourteenth Paſſe, called the Pomado *at the wall.*

THis Pomado is the top of all the reſt, and as the moſt excellent, ſo the moſt dangerous of any: Preſent your ſelfe therefore to the wall, at ſuch a diſtance that you may have roome enough to march three paces forwards, then without any intermiſſion, in the very heat of the motion, clap your left hand ſtrongly ſtretched out againſt the wall, and (with all the agility that may bee) raiſe your body with your face towards the wall, and the right leg foremoſt, making uſe of your right hand in your paſſage to haſten the motion, and to force your body the more ſwiftly round, neither taking your left hand from the wall (which is, as it were, the center and ſupporter in all Pomado's) till you feele it diſcharg'd of its burthen, and your ſelfe on the ground with both legs together, and in every reſpect poſtured as when you roſe.

The fifteenth Paſſe.

THis Paſſe is of much uſe; for it will enable you to leap over raile, gate, or any other of the like kind, as high as your head, or lower, according to your ſtrength: Firſt then approach to the raile, or any of the fore-mentioned, then laying your left hand thereon, make your motions with right and left leg, ſo often before ſhewne unto you, and expreſt in the firſt preparation to the Horſe; then riſe, clapping the right hand not above a foot diſtant from the other; ſo ſhall your body be equally poyzed, and you have ſtrength enough to command it; otherwiſe it will ſo overload and oppreſſe that arme, which elſe would eaſily carry your weight to the ground, that it is impoſſible you ſhould eſcape without danger, if without hurt.

And


Ouer the Raile
The Pomado at the wall.

AND theſe are the chiefe, if not all that can be done from the ground, either on the Horſe, or otherwiſe, which I have handled plainly and methodically: the one being a degree to the other thorowout, that ſo as the Learner increaſeth in ſtrength and agilitie, hee may ſtill have difficulties anſwerable to that ſtrength, and like *Hercules* be ſtill oppoſed by ſucceeding monſters, the following alwayes more ſeemingly invincible than the former: Tis true, there are many gracefull paſſages on the Horſe, which never take their riſe from the ground, as manifold in their varietie, as in number: but I chuſe rather to confine my ſelfe within this compaſſe, as knowing theſe as they are more principally uſefull, ſo they doe far more beſeeme a man: Nevertheleſſe, if theſe my firſt fruits ſhall be favourably eſteemed of, and paſſe the publike without wounds, I ſhall be encouraged at ſome other fit opportunitie to enlarge it with thoſe, though not ſo ſubſtantiall parts, yet ornaments of the Art, and publiſh whatſoever can be ſaid, or done in this kind.

FINIS.